

IMAGINATION IN WRITING, By Clee Woods

# The AUTHOR & JOURNALIST

OCTOBER, 1946

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## TOY BOOKS FOR CHILDREN

By Marjorie Barrows



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## MOSTLY PERSONAL

By John T. Bartlett



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## LITERARY MARKET TIPS

She Awoke at 2 A.M.

(Marjorie Barrows)—P. 3

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The Author & Journalist

# MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

ON our cover this month, Marjorie Barrows guides the paw of a stuffed koala bear, autographing his book and her book: "Jojo." She lives in Chicago and is the editor-in-chief of the book division of Consolidated Book Publishers.

Before she went to Consolidated she was, for many years,

editor of *Child Life Magazine*, author of many popular children's

plays and poems, and a well-

known lecturer.

During week-ends Miss Barrows writes her own best-selling books for children, of which there are many. The sales of at least four of these have been more than a million copies each. A number of others have sold at least a half-million. Some of her favorite juveniles are written under nom de plumes! *The Author & Journalist* could not have obtained a better person to write on toy books for this issue.

When she isn't editing or writing, Marjorie Barrows likes to indulge in her two hobbies—collecting books (she has three thousand now, many of them first editions inscribed by her author-friends) and traveling—with flying as her favorite means of getting places.

During the war she had still another hobby—compiling light-hearted anthologies for the boys overseas. She did two big ones (one of which was chosen by the Committee on Books in Wartime for the official Overseas Edition), and thirty or more shorter "Fun Books" that had a tremendous popularity with the armed forces. In fact, her favorite fan mail during those days consisted of many enthusiastic V-mail letters. "Those," she said, "would really warm the well-known cockles of anybody's heart!"

The circumstances of literary inspiration are unpredictable, as this writer, who "awoke at 2 a.m.", proves. The story is a good one for the book. We will be disappointed if we don't receive reports from readers who follow Miss Barrows's example to their profit.

Guest editor of the Student Writer Department this month ("The Half-Hour Radio Drama") is Arthur Henley, writer-producer who has been associated with many famous radio personalities and programs (Sammy Kaye, Eddie Cantor, Ed Gardner, Knickerbocker Theatre, Lincoln Highway, etc.). His N.B.C. morning show, launched early this year, "Honeymoon in New York," quickly won high ratings, was sold to Hollywood. Henley lives in Forest Hills, New York.

Graystone Press, 31 W. 57th St., New York, needs "how" book manuscripts (like "Fun To Make It Yourself"); J. Drimmer is editor. . . . Universal Writers of America, New York, has been circularizing lists of writers with a song proposition signed "Irving Berlin." We have asked this concern if the signer is the famous song-writer—to date have received no reply. We have our very serious doubts. . . . Publishers' Weekly's cumulative total shows

book titles up only moderately from 1945—4522 titles against 4165 in the first eight months. . . . An English writer, Mary Renault (pseudonym), wins the annual M-G-M \$125,000 novel prize with a book, "Return to Night," to be published in 1947 by William Morrow Co. . . . N. H. Crowell, in renewing the subscription of Grace Noll Crowell, the poet, tells us that Mrs. Crowell to date has sold 2700 poems in the United States, 1100 in England, has published 21 books (mostly verse), and has two books on fall lists. Fine!

Louis Bromfield, Katharine Brush, John Erskine, and other writers have organized in opposition to James M. Cain's American Authors' Authority (*A. & J.*, Sept.)

*The Author & Journalist* does not approve the Authority plan for several reasons; one in particular, mentioned last month, impresses us.

That is the threat the Authority would constitute to beginning writers and amateur writers, thousands of whom are our subscribers. The basic freedom to write for publication would cease to exist, as the Authority forbade publishers to issue the work of non-Guild members, and as it limited membership. (Within the guilds, writers would be required to surrender important privileges they now enjoy.) The new writer has hardships in abundance today, as he always has had, but in our considered opinion they are as nothing to the difficulties, some of them insuperable, which the Authority would impose.

The Annual Market List of Book Publishers will appear in our November issue; it will have data on many new houses. . . . "Ryder-Smith's article on quizzes was good; now tell us where to sell them," wrote a New Jersey reader. Hal McCord, of Denver, who has sold hundreds of quizzes, replies in this issue. . . . Clee Woods is an old contributor; some of his articles: "Convincingness" (April, 1946); "Contrast On Every Page," (Sept., 1945); "First Things First," (January, 1944).

If you are a regular *A. & J.* subscriber, and perhaps have been for a long time, and receive an introductory subscription offer from us, please understand. Like other magazines, we are covering large lists of names all the time. It is impossible to check these lists against our files. So duplications occur, much as we wish we could avoid them. You can help us if you get such a letter by handing it to a writer friend. . . . STOP PRESS: Authors' League of America wires us that the League Council Sept. 18 unanimously voted, "That the president appoint a committee to study the American Authors' Authority plan and any other ways and means of reaching the desired objectives of the leasing of literary property instead of its outright sale and the separation of rights. The committee shall confer with Screen Writers Guild Committee and shall investigate, report and make recommendations to this Council." . . . *The Author & Journalist* hopes that out of study and discussion will come more effective organization techniques, sans monopolistic and other objectionable features of the Cain proposal. . . . The postoffice returns our letter to Universal Writers stamped "fictitious."

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# THE AUTHOR & JOURNALIST

October, 1946

## TOY BOOKS FOR CHILDREN

... By MARJORIE BARROWS

IT was 2:00 a.m. when I awoke. Sleepily I fumbled for the light switch. Sleepily I crawled out of bed, yanked open a drawer, pulled out a furry black button from an old winter coat. Still more sleepily I pasted on it two aspirin tablets for eyes, and then laid it on a sheet of paper. I looked at it and could see that button head poking through page after page of a children's book. I wrote down just two words—"Fraidy Cat." Then, putting out the light, I went to sleep again.

The next morning on my bedside table furry button, aspirin eyes, and scrawly title greeted me. If they hadn't, the whole idea might have vanished as other dream-ideas do. As it was, I sat down before breakfast and scribbled my first draft of a story. It was the tale of a kitten who was much too timid, and learned (via Dr. Owl and the Brave Heart he gave him) to pretend to be brave and to act bravely in order that he *would* be brave. (Maybe psychologists don't talk much about the James-Lange Theory of the Emotions these days, but sometimes it *will* work!)

After breakfast I called up Barbara Maynard, an artist friend of mine, and told her of my idea.

"Would you like to sketch a pussycat cover with a hole in it large enough for a button head, (pasted on the back cover) to pop through?" I asked.

She *did* like. And she made the sketch.

We showed her amusing results to my publisher and gave him a copy of the story. Fortunately, our enthusiasm for the idea was contagious.

He took the book.

Of course it wasn't really as simple as all that—launching "Fraidy Cat." There were so many problems. I had to re-tell the story in fewer paragraphs. There was a war on and there was a paper shortage. I had to take care also that the action changed or new characters or new settings were introduced on each page. This was necessary so that there could be plenty of variety in the illustrations. Barbara Maynard had to get a change of action and a change of expression into a series of pictures around Fraidy Cat's unchanging head, and had to make the whole book sparkle in two colors and black.

And the publisher—well, he wrestled with production problems—shopping for buttons, having holes punched, hunting up the harmless luminous paint for the eyes that were to glow in the dark, and

getting the heads stuck on straight and in exactly the right place.

Then finally the book came out. The publisher and his salesmen did a grand job, the book had a good distribution and a large first edition and—people liked it.

Best of all, the most important people—the children—loved it a lot and took it to bed with them.

Naturally both author and artist were pleasantly surprised when the book went into edition after edition and continued to stay in the field of juvenile best sellers.

We were still smiling when the publishers, despite wartime paper shortages, asked for more glowing-eye books and I wrote "Timothy Tiger," "Jo Jo" (a koala bear), and "Waggles" (a puppy). Indeed, two more books with button heads and glowing eyes are in the making right now.

War years and the scarcity of children's toys drew the public's attention to novelty books. Soon the demand for them became great.

Then came the deluge!

On all the counters of all the bookstores bloomed big books, little books, fat books, thin books, books that popped up, books that unfolded like an accordian, books with slits, books with pockets, books with holes, books with gadgets attached to them, books with wiggly pictures, books that tore, books that broke, books with loose materials that got lost in no time flat—

Of course, the more perishable of these juveniles soon vanished from the stores. And the sturdier ones stayed. That is, the sturdier books containing the more popular stories and the more delightful pictures, stayed. The children themselves saw to that.

And will they continue to stay? Watch a small child's face when someone reads him one of these books, listen to his chuckles as he hears the story and pats or pulls or unfolds the novelty feature, notice how often he wants *that* book to go to bed with him.

Then it will be your guess as well as ours that these better toy books are here to stay.

Many of us are now asking ourselves just what qualities are to be found in these books, qualities that are going to make them endure. Probably we will reach the conclusion that there are at least four

important things to consider: Is the gadget-idea amusing? Is it practicable? Is the artwork suitable? Is the story a good one? If you can hold a book in your hand and can answer "Yes" to these four questions you have a toy book that deserves to endure and that, we think, *will* endure.

Of course the gadget must be entertaining in itself. And of course it must not be too difficult for a publisher to make. Some of the books have been flimsy. Some have had gadgets that broke, gadgets that tore, gadgets that pulled out and got lost, gadgets that stuck and stopped working, and gadgets that were too complicated for a small child to work by himself.

It is the sturdy gadget book that publishers really welcome. They like those that are hard to destroy, difficult to lose. They appreciate gadgets that are easy to work. So do all parents and all children.

The author of toy books is lucky when he is an experienced artist, too. Then he can make just the right pictures for his book. When he is not an artist, and when he does not have a friend who is an experienced illustrator of children's books, he had better just submit a rough sketch of the sort of pictures he wants, to his publisher—say, a cover idea and one page. One of the worst moments a poor publisher has to face is when an author and artist bring in an illustrated book they have done together and that is to be sold by both of them. The publisher may like the pictures only or he may like just the text. Nine hundred and ninety-nine times out of a hundred he won't like both. Therefore one more book may never get between boards.

The experienced publisher knows the value of using only the best art work for all of his children's book. First of all, he knows that children and their parents want simple, appealing, bright-colored covers on their juvenile books. He knows the importance of seeing that his covers have the "twenty foot grab." This means, "When I see that cover in a bookstore, even if I am twenty feet away I want to buy *that* book."

Unfortunately, some of the best books in the world have a very short life because people never read them. Their covers do not attract readers for they do not have this "twenty foot grab." These books have cover designs that are too scattered, too complicated, too busy. The designs may give the passerby no idea of how interesting is the book it covers. And the colors of the book cover may be so pale or dainty or drab that the book does not stand out. It is lost amid the five hundred other new books waiting each fall to be found on the juvenile book counters.

Once I had a book come out with one of these inferior covers. The book was practically lost. Fortunately, when I showed the publisher another picture in the book, simple, appealing and vivid, that would make a good cover, he agreed with me. The switched picture became a new cover that was quickly put on the book. Immediately the book was seen and it sold very, very well.

A successful toy book and any other book for children needs, of course, more than just good art work on its cover. It needs good art work inside.

Children want lively pictures, broad and simple in treatment, but with enough detail to hold their interest. The best artists tickle children's fancy with humorous embellishments, too small to interfere with the outstanding simplicity of the drawing. Little boys and girls will laugh at comical bits in rather crude funny-papers, but they will laugh at them even

more heartily when these comical bits are in really good pictures.

The most understanding artists add what I call plus-values to their simple childlike pictures. That is, they put in these small amusing extras that are not mentioned in the story itself. Sometimes, as in my own case, the writer has no space to add these extras in his text, so sometimes he gives the illustrator suggestions as to what he can add to his pictures. There is no doubt at all that these extras give children added laughs. I have watched children chuckle over Dr. Owl's framed diploma, at the very delightful and expressive positions of Timothy Tiger's ears, and I have watched them search with gusto for the little bird in each picture who mimics Waggle's actions. I know these extras help.

Simplicity, humor, action, and color all help make the best pictures for children's books. Remember the importance of color. Children love finely colored pictures, pure vivid colors, well printed, well combined. Nearly all nursery books that sell and sell and sell have such illustrations.

Up to this point we have not mentioned that good text is important in a good toy book, too. It is!

Every writer who knows children and who remembers his own childhood tastes knows what children want in the way of a good story. Or he should know. When I was editor of *Child Life* magazine we found out the hard way. By means of nationwide contests, and a thousand children's letters each month we found out what books these children liked best and what magazine stories they liked best. During my editorship there at *Child Life* I reviewed eight thousand new juveniles and read two hundred thousand stories intended for the magazine. Many of these books and manuscripts I tried out on my "poison squads" of neighborhood children, and it was then that I found out that children, when exposed to the best, chose the best. I found out, too, that little boys and girls wanted just what we oldsters wanted in the way of fiction. They too preferred their stories to be *real, well-written* and, above all else, *interesting*.

*Real. Well-written. Interesting.* That all sounds simple enough. Any story—even a fairy tale—must ring true. Characters and setting must sound *real*. And the plot must sound convincing.

It seems obvious that a good story should be well written. But sometimes it is not! The more experienced writer learns to write simply for children. The amateur never does. The real writer for children teaches himself to write simply, vividly, understandingly and sincerely. And if he is worth his salt he has a sense of beauty, a sense of wonder, and a sense of humor. He is not afraid of being a bit commonplace for he knows children will find his idea new even if it is old to him. He deals with the familiar—for he knows a puppy is more appealing than a rhinoceros. He chooses a simple theme (such as *be brave*, or *be resourceful*, or *be persistent*) yet no one should be able to call him preachy. Above all else, he remembers how little children love to have their simple stories told—with plenty of clang words, color words, taste and smell words, rhythmic patterns, and repetitions.

A real, well-written story is not enough. It won't live a day unless it holds the young reader's interest. There must be plenty of action (some may be absurd action), plenty of human interest, plenty of imaginative appeal. *An interesting story is one with a worthwhile theme about someone the child would like to know, doing something he would like to do, in a*

way that he would like to do it, and in a setting he would like to be in.

Pick up a successful picture book on a novelty book counter in the bookstore and you will see that it has an appealing cover, bright-colored simple pictures, and a story that is real, interesting, and well-written. The novelty idea is a sturdy, amusing, simple one that a publisher, without too much trouble to himself, can bring out. How did that author market this book? He found out through publishers' market lists, or through a direct query he himself made by mail, just which publishers brought out novelty books or, better still, those that might do novelty books. Then he sent or took his manuscript or idea to the particular publisher. It is as simple as that.

The rewards of gadget books? Well, there is some money attached to them. Toy books are more trouble and more expense to a publisher to manufacture than are regular books. Therefore an established writer, as gracefully as he can, accepts a lower royalty than he usually accepts. If his book sells well, then twice a year he receives some substantial checks and can take that trip to Bermuda or that long vacation he has yearned for on the Pacific coast. If he is a new writer, he may have to be satisfied with an outright price for his idea and his story.

The other reward for toy books is even more satisfying. Grown-ups are kind about telling you they like your books and little children always show their appreciation! Oh, the parents who waylay you at a formal tea-party or at an A and P store to tell you

that their child will never go anywhere without a certain one of your books tucked under his arm! Oh, the pleasure you get when you meet a kindergartner whose littlest pupils insist on having your book read to them day after day after day! Oh, the fun you have when some small child you are just making friends with climbs up into your lap and repeats one of your books to you word for word! And your mail! Who knows? It may bring you letters from a college president, a Pulitzer Prize poet, a doctor, a psychiatrist, a Christian Science practitioner. It may bring you letters from appreciative booksellers, newspaper columnists, lecturers, school teachers, fathers, and mothers. Best of all, you may receive some clumsy, pencilled scrawls from the children themselves. And then how glad and grateful you will be!

Of course you will not get praise alone. You will always meet some people who seem to think that if your book has sold well it cannot have much artistic value. Just don't let that bother you. I am always reminded at such times of a very famous author who had achieved great artistic success in the adult field and suddenly found himself the author of one juvenile best seller, then another, then another. Of course, at this point his fellow writers began detecting flaws in his work. Even some newspaper critics became slightly derisive over these books though the children continued to love them.

Finally this author wrote down, calmly and wisely, what he thought of all this. He said that all books with very large sales inevitably were derided by columnists and critics. Everyone, said this author,



"In the winter when them writers is gone, we get two families to a cabin, and one to a mail box."

who writes wants money for his books and, when money fails to come, the writer convinces himself that his object was artistic success only. As his reasoning goes on, he is soon ready to believe a financial success must be an artistic failure and that any artist going into fifteen or twenty editions is a traitor to the cause.

The author winds up his remarks something like this: "Writers of juvenile books do not say cheerily to their publishers, 'Don't bother about the children's

reaction to my book, the critics will love it.' Instead, those writers all know that the only reward one can receive for a book written for children is the knowledge that children themselves enjoyed it."

That, after all, is the chief reward you get for writing for children—to know that they enjoy your books and that you have thus helped to give them one of the greatest joys in life, the love of reading when they are young.

## III IMAGINATION IN WRITING

... By CLEE WOODS



Clee Woods

Imagination is the very living water the writer must drink. And he should live up near the source, too, where the water is clear and fast, not down where the stream gets muddy and sluggish.

Oh, you do live up there, huh? Got plenty of pure, clear, snow-fed imagination. Good. But do you have control of that imagination?

Now we've hit the weak spot of many a beginner. His friends have said, "You ought to be a writer; you have such a wonderful imagination." So he sets out to prove his friends right—and runs wild with that imagination. What he sends off to the editor then is hopelessly unconvincing, because it doesn't read like the real McCoy. All because he didn't have any law to hold his imagination in the groove.

The new writer is a new cadet flyer, anxious to get a ship off the ground and into the air on his solo flights. When he gets up in the sky he sees so much space, with no fences, no roads, no houses, that he takes liberties with his ship. He buzzes his girl's home. Dives down on his dad's farm, cutting between two tall pine trees. Then back into the sky to roll and turn and sideslip and zoom all over God's heaven.

But when he sets 'er down—he's got to answer to the Colonel. He learns, the hard way that each pilot must handle his ship according to the rules of good flying. And, more specifically, according to Army regulations.

Same for you, Mr. Newman. When your uncontrolled imagination sets a story down on an editor's desk, you're answering to the Colonel. He's going to ground you, too, until you learn the hard way that the imagination hasn't all the air in the heaven to fly in.

You've got to keep your feet on the ground all

the time you're zooming around up there in the sky. Can't be done? Let's argue that one out.

All right, shoot. Well, plant the feet of your characters firmly on the ground to start with. Then make them keep their feet there, while you take off into the air to see which way those feet must go. You're the eyes, the air reconnaissance. At the same time, you are those characters down there on the ground. You're their creator, their god. They're you.

So, you sail around, buzz and zoom and do an Immelmann if you wish, but you never take your characters along. You come right back down to earth and make them turn their toes down the road you've picked out for them. You keep their feet in real mud. Put them on hot cement sidewalks. In the dewy grass. Or on thick plush carpets. But you never, just never, let them go to walking on air.

By that I mean you never let your characters get away from reality. Always, the product of your imagination must be brought back and subjected to definite questions. Is this natural? Is it done this way? Could it have happened? Is this the real way people act in real life? Will readers go right along with my characters and live this real life with them as they read?

The beginner too often begins with a good story, maybe a good plot germ and good characters. These he must turn over to his imagination. His imagination takes the good characters and runs off with them. There's no reality waiting to question them when they get back. Results? No plausibility. No more good characters. Just undisciplined creatures. Nobody loves them. Nobody believes them. Worst of all, nobody buys them!

Any good story must be the product of disciplined imagination. Stories rarely if ever just spring from life, salable as they occur. Most stories come from mere fragments of life's happenings, or from abstract ideas. These the writer must select from the vast confusion of ideas and happenings all about him. That is story sense he's using then, not imagination. But the moment he selects a story idea and begins to formulate a set of characters for it and throw them into the vital events of his tale, he's making use of the productive or creative imagination.

The skilled writer with disciplined, responsive imagination seldom ever will attempt to write a story just as it happened in real life. I've done this only once in twenty-one years of writing. That one did come so near perfection that it required little imagination to change it into a salable story.

The professional writer looks at life all the time. With eyes, ears, heart open. He sees people living through their joys. Sees them struggling through their distress. Evaluates all that he sees. Selects, rejects. Discards, lops off, culls.

Then with what he selects he begins to imagine what is needed to make a strong, virile, dramatic story. He never tries to stick to the truth, the actual happening. He knows he has full license ethically and professionally to take any fragment of life with vitality in it and create with his imagination a story that will be a complete entity in itself, not just a fragment of man's endeavor.

How does he do this creating? With imagination, sure. But an imagination now fully aware of plot sequences, or plot steps, as I prefer to call them. An imagination long tempered with understanding of human hearts. An imagination fully cognizant of the motives back of people's actions. An imagination subjected to the laws of physics, to the laws of psychology, to the laws of society, to the laws of the land.

Further, an imagination controlled by the mechanics of his medium. Lengths required by editors. High interest at the conclusion of every installment if it's a serial. The demands of the climax over all the rest of the story. These and a score of other mechanical requirements which the imagination must take account of as it works.

Now why does many a beginner lose control of his imagination? Sometimes because he's just a youngster, not yet aware of the meaning of discipline in any field. Sometimes because he finds himself turned loose, so he thinks, with all the cosmos to answer to him instead of his answering to all the cosmos. Because at the outset he has failed to create characters too real and too human to take off for a walk on the clouds. Because he is lazy or careless and accepts the first thing his imagination tries to fit into the pattern, without looking for a better fit. Because he is egotistical and falls in love with what he first conceives, without trying to conceive something better to love. Or because his egotism leads him to believe that his own drab life is a pattern for the imagination to follow.

Important, too, this beginner fails to give himself depth, scope. Is ignorant of what the imaginations of others have created. Is ignorant of the great mass of humanity and its multitudinous problems. All because he has lived in his own little narrow valley of thought. How then can his imagination attain the sweep and strength that a powerful story must carry? How can you build a B-29 in the village garage?

What does all this mean when it comes down to actual cases? It means that the imagination puts into the mouths of your characters the talk of real people. Not pretty 19th century oratory that answers splendidly to all the rhetoric says, but the talk of real people on definite streets. Usually short sentences. Broken sentences often. Even grammatical errors.

It means your characters must receive through imagination a vital, human problem, not some sentimental piffle that happened to you or your kid. Your characters must acquire through your imagination human frailties, human longing. No super-souled women, no perfect-score men. They must be fallible and sometimes foolish; typical but never a type.

It means there must be no vagueness. No covering up by generalities when the imagination must supply the specific. No failure of the author to think through every problem, every action, to a logical, plausible situation and its termination.

All this means that the skilled writer is able in his imagination to transfer himself from the mind and heart of one character to the minds and hearts of other characters. That includes the mind and heart of the worst character in the story. The successful author knows how to shuttle back and forth, in imagination, from head to head, heart to heart.

When the trained writer gets into the mind of his villain he is able to think as the villain thinks, feel as the villain feels. Yes, even to imagining good thoughts and longings in that villain's head and heart, as well as plot-moving bad ones. That's the imagination in one of its best phases, the ability to carry over from character to character and imagine for each with all the power and individuality of each.

Let your imagination give that unlovely girl smart, very smart, thoughts and plans for getting the one man she and the real gal want. Let your imagination supply the catty kid with some good points, so that your hero will be more human for hesitating between the two. After you've done that, then shift your imagination back to the real gal and give her more than you thought your imagination ever could give when it made the cat pretty good. You see, with the plasticity of your imagination you make your heroine earn her man by outsmarting a smart woman, not just by outshining some dizzy blonde.

Probably before you accomplish this you'll have to make your imagination bring up for examination many situations where just one situation eventually can be made out. Make that imagination offer you many different turns for one spot in one situation. Then, having these, your own good hard sense must direct you unerringly to the one situation or the one turn that keeps the story interest climbing the most effective way.

Of course it's work. Hard brain work. But that's what it takes to make you happy when the payoff comes.

And when you get those payoffs coming regularly enough to quit your job or leave your husband's bed and board, you can find just a whole lifeful of happiness.

#### WRITERS I MEET . . . . . By Townsend



ness along the way. In investigating what you're writing about. The glue factory. The veterans' hospital. The governor's office. The three-mile tunnel. Ten thousand more that give you a tremendous lift, if you possess that mental eagerness a writer must have.

This means travel. Reading. Travel. Reading. Nothing like it, boys and girls. For pleasure, yes. But, to the writer, far more for what it does to your work. First, of course, by travel you see things firsthand. Can tell of them in vivid, accurate words. Then, by travel and by reading about the places where you will never leave footprints, you whet your imaginative powers and build into yourself a confidence and an authority which you unconsciously transmit to your reader, to his greater satisfaction. Travel and discriminating reading make you broaden your mental horizon, shake off sectional prejudices and beliefs. It intensifies your sympathies for human beings. Opens up the old think box and lets entirely new ideas in. Puts at your command so many new and rich settings, and makes you feel sure of yourself as you use them.

Off the subject, Woods? Not at all. I diverted intentionally to drive home the fact that you can't write with imagination alone. The productive or creative imagination interweaves what you know or have experienced with new concepts—new stories. You have to keep feeding your imagination constantly with new scenes, new facts, new peoples. With new concepts, too. And new understanding.

An imagination not so nourished gets to be much like the two-gallon can of angle worms which I keep out behind the garage. Last year my worms began to die on me. The survivors were yellowish and pretty rotten. Because they worked through the earth they had in the can again and again, until they'd swallowed and digested all the dirt they had. This year it's different. Some of the worms have been in that can all summer and are still doing right well, thank you. Because I keep putting in new moss, new coffee grounds, new earth for them to eat.

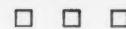
Now, you see, we're talking about how to get the most out of your imagination. The answer isn't complete until we go back to my opening premise. The writer should live up near the source of the river, where he can drink the pure, sweet water right off the snow.

Imagination doesn't work well through a hangover. Imagination is distorted through personal experiences that get out of control. Hectic family affairs. Monetary worries. Too much money. Hot love episodes.

Long ago I decided that if I could always arrange the lives of my sympathetic characters so that they lived happily ever after, I surely could handle my own personal affairs in a manner to keep me and mine happy and tranquil. That determination has meant a great deal to me and Betty, my wife, who also is a writer.

Your imagination will have to take you around and show you what's wrong, if environment and personal affairs hamper your writing. Your imagination may be able to chart a new course for you, just as it charts a happy course for your heroine near the end of the 5000 words.

Now you have the whole idea. Imagination not alone must build stories for you. It must search out for you a better personal life, a wholesome and sane manner of living, so that when you, the writer, set your imagination to work on a story it will not be burdened and inhibited by what's happening to you, the individual.



*The Fisherman*, Western Publishing Co., Portland, Ore., pays  $\frac{1}{2}$  cent to 3 cents a word on publication for formal and informal articles on commercial and/or sports fishing in Western states and Alaska; \$1 to \$5 for humorous verse with fishing slant, not more than 30 lines; \$1 each for epigrams on the same general subject; 50 cents each for fillers;  $\frac{1}{2}$  cent to 3 cents for news items of the industry, and up to \$10, depending on merit, for clear glossy photos 5x7 or 8x10, on Western or Alaskan fishing. All supplementary rights, except on photos, are released to the author according to Chas. I. Emerson, editor.

*The American Scene*, P. O. Box 6138, Washington, D. C., Louis Parra, editor, suggests that "it would help greatly in the selection of material, if new writers would first read our publication (announced in July A. & J.) rather than sending in manuscripts, often not in line with requirements, and altogether too long."

*True Police Cases*, Fawcett's new detective magazine, 1501 Broadway, New York 18, is "different from any other magazine in its field," Grace Leach, trade relations manager, points out. "The stories and articles which are written with an eye to suspense and sustained interest rather than sensationalism, are completely lacking in the gore which usually characterizes detective magazines."

*Sensation*, a Hillman monthly published at 535 5th Ave., New York 17, uses factual stories of adventure, sports, detective, with strong appeal to men, 2000 to 5000 words in length. Payment is made on acceptance at 3 cents up, \$5 for photos. Hugh Lane is editor.

Tupper and Love, Inc., 20 Broad St., New York, with production and business offices in Atlanta, Ga., is announced as "the first general book publishing house in the South." However, according to Brigadier General Tristam Tupper, president of the concern, himself a novelist and short story writer, the house will not be regional, either in the authors represented or the advertising and distribution of their work. "It will be nationwide," he added. "We hope to build a publishing house comparable in the quality of its books with the great publishing houses of the East."



## THANKS FOR LETTING US SEE IT

By WILLIAM W. PRATT

Within me is violent rebelling  
When outsiders, mentally lame,  
Advise me on markets and selling  
Yet don't know the rules of the game.  
So often they've driven me frantic  
And gotten me sourly upset  
With: "Why don't you try *Atlantic*?"  
And: "Why don't you try *Coronet*?"  
They tell me a verse is a corker,  
Containing the best of the most,  
And say: "It will please the *New Yorker*,  
Or bring a fat check from the *Post*."  
I cringe, and here let it be noted,  
I'm frequently tempted to shout:  
*You dopes, so I thought when I wrote it*  
*And wasted my stamps finding out!*

# THE STUDENT WRITER

ARTHUR HENLEY, Guest Editor

## THE HALF-HOUR RADIO PLAY



Arthur Henley

THE most popular, most salable radio play is a half-hour script, which contains about 4000 words or 20 well-covered pages. Comedy "plays" faster and so usually demands more wordage. Every play is broken up into scenes. Each scene is a little play in itself and has its own catch opening (story book) and climax. Every scene should build to the next. There can be a scene within a scene, effected by the entrance of a new character, a sound-effect

device, or a change in the tempo or color of the scene. Scenes provide variety and movement and help create and hold suspense and interest. They should not be overwritten. Say what's necessary, then stop. But make sure you've milked every situation for all it's worth. The "feel" or technique of scene-building can come only by experience and study.

The first few minutes of your play are the most important. In them you must set the scene, establish the characters, paint the color and mood and often plant an idea which will have significance later. Not a word must be wasted!

This doesn't mean you must open with some slab-bang incident, then follow rapidly with more slab-bang incidents. No, every incident must be properly set up and built, gathering suspense all the way. To illustrate, here is the opening of a horror script of mine, "Dust of the Dead," which has been broadcast many times. . . .

ANNO: It's a nasty night, one of those nights you read about in horror magazines and see in mystery pictures. The sky is a great black hole from which pour mighty floods of rain to drown the murky world.

(*Torrential rain fades in as he speaks . . . then at appropriate times, thunder comes crashing in.*)

ANNO: . . . the heavens seem to split asunder, belching mighty thunderbolts and vomiting hot streaks of slashing lightning. And the world seems swallowed in an inky all-dissolving blackness. But inside the house, it is warm and cozy. Bob Martin and his lovely young wife, Gwen, have drawn the blinds, so that the lightning flashes have become invisible. And with the windows tightly battened down, the irritating noise of rain and thunder have softened to a muffled eerie drone.

(*Rain muffled off mike drumming on roof, and thunder off mike.*)

Gwen: (*Shudders*) Brrr . . . what a night to be out in!

Bob: Oh, just one of those late summer storms. Be over soon.

Gwen: Just the same, I'm glad we didn't visit Elinor and Larry tonight. I'd hate to be over at their place now . . . miles away from civilization! I don't know why they moved out there!

BOB: Scientific research, darling, demands quiet.

Gwen: Well, heaven knows it's quiet enough right here in town. You needn't go looking for it.

Bob: (*Laughs*)

Gwen: You know, I think that Larry wanted to hide himself away just so he could investigate that . . . er . . . psychic phenomena, I think he calls it without knowing about it.

Bob: Yeah, guess you're right, Gwen. Hmm . . . funny the way some people still believe in ghosts . . . and talking with the dead. Even Elinor believes it now.

Gwen: Well, just don't get any funny ideas, Mr. Martin!

Bob: Boo! I'm a ghost and I'm gonna haunt ya!

Gwen: (*Laughs*) Oh, Bob . . .  
(*Doorbell Rings*)

Gwen: (*Startled*) The doorbell!

Study the above example carefully. Note how the tension builds by sound and pointed dialogue to a speedy but powerful climax in the sudden ring of the doorbell and Gwen's startled exclamation. Read it aloud to yourself, a good practice when doing any radio scripting.

Sometimes the flashback technique is effectively used. I employed such a jigger in a dramatic play, "Skeeters in the Clearing" in this way: The announcer sets the scene . . . night in the woods, moonlight filtering through the trees, a boy about 16 walking to a little clearing in which stands a rickety shanty, its window showing the flickering light of an oil lantern. The boy's lips tighten as if to keep back the tears, as he slowly approaches the shanty.

(*Heavy breathing of boy . . . trampling of sticks . . . rustling of leaves . . . night sounds . . . then heavy breathing of boy up . . . shy hesitant knock at door . . . footsteps off mike muffled . . . door opens*)

Father: (*Happily surprised, near tears, softly*) Freddie!

Son: (*Hoarsely, shakily, fighting back tears*) Skeeters, pop!

Father: (*Tender, sincere*) Skeeters . . . son!

(*Door shuts softly into music*)

(*Music: Theme from beginning . . . gradually segue into a new theme*)

●

This is the opening of a frankly sentimental play. "Skeeters" is later made significant as both the name of the boy's dog and as the password between father and son. Here it acts as a story hook. The sound sequence is a difficult one, usually best to avoid, but seems justified here because of the suspense it helps create and sustain. When music "segues," it blends from one selection to another imperceptibly.

Radio dialogue must be crisp and natural. Every word must be essential and advance the plot or paint the characters. Never use lines for the sake of the lines themselves. Don't get "talky." In the above examples, the announcer sets the scene. But often a neat effect can be obtained by opening "cold;" that is, starting right off with dialogue. Or a sound effect or musical selection can set the scene.

Characters should be kept to a minimum. Four to six is average, though occasionally actors may "dou-

ble," or play two parts. Don't write in "bit" parts of one or two lines unless absolutely necessary. They only confuse the listener and complicate the action. Concentrate on a small, good group of characters and develop them. Be consistent in your characterization. The hero and the villain should be distinctive personalities, not only by the way they talk but also by what they say. In a melodramatic thriller, make one "black" and the other "white," but in a drama where characterization figures importantly, shade your hero and villain more finely. Here is part of a scene from "The Corpse Is a Dope," an out-and-out detective thriller:

DENNING: Care for a cigarette?

ROCCO: No, thanks. I don't like your brand.

DENNING: I thought you might need one. You see, I've got a little news for you.

ROCCO: Shoot.

DENNING: Rita Dawson's been murdered.

ROCCO: Yeah? Who told ya?

DENNING: Really, Rocco, I thought you'd be more surprised than that.

ROCCO: Who told ya?

DENNING: I'm suspected of the murder.

ROCCO: (Laughs) Well, whaddya know! What should I do now . . . cry?

DENNING: I want you to answer some questions.

ROCCO: What's the gag, Denning?

DENNING: I know there was something going on between you and Rita Dawson.

ROCCO: You're nuts!

DENNING: You knew her pretty well.

ROCCO: A little.

Denning, as you have gathered, is the detective and Rocco is one of the suspects whom he's trying to trick into talking. The cigarette line is a plant since the story is woven around a dope ring. Rocco is ominous but to a believable degree. Note also that though he is arrogant and at ease, the detective, Denning, always has the upper hand. The action is built by punchy, vital dialogue.

Minor characters are important in strengthening the plot and setting the mood. In a few lines, you can create the illusion of, let us say, fear or suspicion. The following is a brief scene from "The Awakening," a play set in Holland during the Nazi occupation:

(A little store bell rings . . . door opens)

CLERK: (Quiet, emotionless) Hello, Christina.

CHRISTINA: (Cold, unfeeling) I want two pounds of sugar, please.

CLERK: I'm sorry. I can't give you sugar . . . but I can let you have some powdered chalk.

CHRISTINA: Chalk!

CLERK: Yes. The Naz . . . they say it is better than sugar. It takes away the acid in vegetables . . . like rhubarb. Would you like some rhubarb?

CHRISTINA: (Wearily) Is that the only dessert you have?

CLERK: Strawberries are very high . . . five guilders apiece. Powdered chalk goes very well with rhubarb . . . they say.

CHRISTINA: All right, let me have the rhubarb . . . and the chalk.

The clerk here gives expression to the fear, mistrust, and suspicion that the Nazis plant among the conquered peoples.

In a comedy, it is the development of a humorous situation that draws chuckles. Consider the following scene from the farce, "Petticoat Larceny." Jane is a kleptomaniac who has just stolen a bracelet from a jewelry store. Her husband, Ted, is frantic . . .

TED: Ohhh, Jane! Now what are we gonna do?

JANE: I . . . I don't know.

TED: Neither do I. Well, anyway, there's one consolation. That jeweler can never find us again. Say, I've got an idea! We'll send him the money for the bracelet with a note explaining everything . . . and no name or address!

JANE: You're wonderful, Ted!

TED: Well, somebody's got to have brains around here. It might as well be me. We'll return it right now and . . .

JANE: Well, how do you like that?

TED: What's the matter?

JANE: My hand bag.

TED: What's wrong with it?

JANE: Nothing . . . only I lost it.

TED: (Sarcastically) You sure you didn't pick your own pocket?

JANE: Don't be silly, Ted. (Matter of factly) I must have left it in the jewelry store.

TED: Oh, well . . . (Hoarsely) The jewelry store!

JANE: (Laughs) Don't get so excited, darling. There was only about fourteen cents in it . . . and some old cards and letters.

TED: (Very hoarsely) Letters!

JANE: Yes, dear. The one from Aunt Fanny and

TED: Aunt Fanny's letter! It had our address on it?

JANE: Of course, darling. (Laughs) How could they send a letter without an address. . . .

TED: (Groans) Ohhhhhh!

Jane, of course, is the scatterbrained sort of wife who doesn't catch on until it's too late . . . to the consternation of her husband and the amusement of the audience.

Learn to write with restraint. Keep all speeches short. Use action words, color words, natural words. Pace, or the tempo at which the play proceeds, is extremely important. This can be regulated by the snap of your lines, the sparkle of your scenes, the ability of your actors and the briskness of the direction. Develop your tale gradually, but surely, brightly. Watch carefully your dialogue, the length and character of your scenes, the variety of your sound effects and bridges between scenes, and read your script aloud to yourself as you write.

When you call for a musical bridge between scenes, specify the selection you think most proper. Don't make your sound sequences too intricate. When you

(Continued on Page 20)

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The Author & Journalist

# WHERE TO SELL YOUR QUIZZES

... By HALLACK McCORD

TODAY'S market for quizzes is broad with potential buyers in virtually all fields, including slick, pulp, juvenile, and class. Furthermore, the pay rate is good, approximately that offered for other forms of non-fiction. (I've been paid all the way from \$1 for a tiny-tot questionnaire sold to a religious juvenile, to \$25 for a fancy job on cattle branding taken by a top-flight Western.)

Current trend in quiz-writing is for unusual forms. Although straight question-and-answer forms are still accepted, editors are constantly alert for the new and novel way to tax the reader's brain.

As a rule, magazines already using quizzes make the most ready buyers. However, if you have an idea for a quiz aimed at a magazine that has not heretofore used quizzes, wrap it up in the most appealing manner and submit it. You never can tell!

*The Pulp Quiz Market:* Payment for quizzes in this field averages around a cent a word. Generally the higher-class, better-pay pulps look most favorably on the questionnaire form. Requirements vary according to the type of pulp. Thus:

*Love Pulps* like quizzes on personality, telephone manners, love technique, and all-around heart-beat stuff. Novel forms go well. Best length is 700 to 1000 words.

*Detective, crime, and mystery* magazines use quizzes on crime detection, murder methods, poisons, investigation techniques, etc. (Suggestion: "What Kind of a Detective Are You?") Best length, 700 to 1000, with an occasional 1500-worder.

*Westerns:* Quiz-features should deal with Western terms, customs, guns, Indians. Same length as above.

*Romantic Western* magazines buy love material with a cow-country slant—Western love techniques, cowpuncher courtship—700 to 1000.

*Scientific-fiction and fantasy:* Not an especially active market, but does use material dealing with biology, astronomy, chemistry and physics, geology, etc. Novel quiz forms best.

*Sports* pulps offer a slow but possible market for quizzes. Novel forms dealing with some phase of athletics or athletes favored.

*Miscellaneous* pulp magazines are excellent prospects for the enterprising quiz writer because of their specialized slant. Watch for new titles in new fields and be quick with a clever quiz.

Pulp houses in the above fields include among others,

Street and Smith, 122 E. 42nd St., New York 17.  
Popular Publications, 205 E. 42nd St., New York 17.

Fictioneers, 210 E. 43rd St., New York 17.  
Columbia Publications, 241 Church St., New York.

Thrilling, 10 E. 40th St., New York.  
Macfadden, 205 E. 42nd St., New York.

Dell, 149 Madison Ave., New York 3.  
Fawcett, 1501 Broadway, New York 18.

The religious-juvenile field offers a broad market for quizzes using trick forms and puzzle forms (as differentiated from true quizzes). When submitting in this field, the quiz-writer should keep the age and

sex of the potential reader constantly in mind. A few of these magazines follow:

Methodist Publishing House, 810 Broadway, Nashville, Tenn. (*Trails for Juniors*, a boy-girl magazine for ages 9 to 12, *Boys Today* for boys, 12 to 15; and *Girls Today*, for girls, 12 to 15), pays around 1 cent a word on acceptance.

*What To Do*, D. C. Cook Publishing Co., Elgin, Ill., buys novelty stuff of interest to children 9 to 12, paying reasonable rates on acceptance.

*Forward*, 910 Witherspoon Bldg., Philadelphia 7, likes clever material slanted for boys and girls over 16 years. Pays 1/2 cent up on acceptance.

*Gateway*, same address as above, pays the same rate for material slanted for girls 12 to 15.

*Juniors*, 1701 Chestnut St., Philadelphia 3, for boys and girls 9 to 12, pays \$4.50 per 1000 words on acceptance, for good, novel stuff.

*Story World*, same address and general requirements as above, but slanted toward children under 9.

*Junior Catholic Messenger*, 124 E. 3rd St., Dayton 2, Ohio, pays good rates on acceptance for quiz material based on unusual ideas.

A juvenile not in the religious classification that uses quizzes is *Children's Activities*, 1018 S. Wabash, Chicago, which uses material of interest to children from 3 to 12. It reports in a month and pays 1/2 cent to 2 cents a word. Near-puzzle quizzes are preferred.

Most slick and class magazines have a too specific slant to permit *generalized* quiz requirements. Each should be carefully studied before a quiz is submitted. The following list shows the wide variety of markets for quiz material in these better publications.

*Blue Book*, 230 Park Ave., New York 17. This is a semi-slick magazine paying \$25 each for quizzes with a distinct man-slant.

*Pic—The Magazine for Young Men*, 122 E. 42nd St., New York 17, pays good rates for quizzes slanted for young men.

*Fascination*, 119 W. 57th St., New York, pays good rates on acceptance for quiz material with a psychological slant appealing to women. Recent issue carried "Are You Drinking Too Much?"

*Redbook*, 230 Park Ave., New York 17, pays first-class rates on acceptance for quiz material excellently handled and with broad appeal.

*Saturday Evening Post*, Independence Square, Philadelphia 5, pays top rates for quizzes incorporating novel ideas and subject matter.

*Woman's Life*, 345 4th Ave., New York 10, pays good rates on acceptance for quizzes with self-help or psychological treatment slanted for women.

*Secrets*, 67 W. 44th St., New York 18, a confession magazine, pays 2 1/2 cents a word for quiz-type features incorporating unusual ideas of interest to women. Recent issue carried "Cook's Quiz."

*Canadian Digest*, London, Ontario, uses quizzes on Canadian subjects.

*March of Progress Magazine*, Pontiac Bldg., 524 S. Dearborn St., Chicago 5, mass entertainment magazine, pays around 1½ cents a word for quizzes, games and puzzles of family group appeal. (Out of market, however, for remainder of 1946.)

*Rocky Mountain Life*, 1447 Stout St., Denver, Colo., offers a limited market for quiz material with a Rocky Mountain slant, paying about 1 cent a word. All material must be semi-sophisticated in treatment.

*Your Life, The Popular Guide to Desirable Living*, 354 4th Ave., New York 10, pays first-class rates on acceptance for inspiration and self-help quizzes, often with a psychology slant.

*She*, 521 5th Ave., New York, pays 1 cent to 3 cents on acceptance for self-evaluation questionnaires, self-help material, popularized psychology in quiz form.

*True Crime*, 114 E. 42nd St., New York 16, pays around 2 cents a word for crime puzzles and games.

*This Week*, 420 Lexington Ave., New York 17, pays \$2 each for questions and answers with a semi-news slant. (Address: "Quiz 'em.")

*Modern Romances*, 149 Madison Ave., New York, another confession magazine, pays 3 cents and up on acceptance for occasional quizzes appealing to women.

*Deb*, 295 Madison Ave., New York, pays flat rates on acceptance for quiz material slanted toward the young, unmarried woman.

*Frontiers*, 1900 Race St., Philadelphia 3, a magazine in the scientific field, occasionally uses interestingly done quiz features on such subjects as biology, zoology, botany, geology, etc., paying a flat rate of \$10 a quiz.

*Reach*, 1145 Vine, Hollywood 38, Calif., uses quiz material on health, sex, and marriage.

*Ford Times*, Ford Motor Co., Dearborn, Mich., pays \$10 each for quizzes with a "family" slant.

*Associated Press Newsfeatures*, 50 Rockefeller Plaza, New York 20. Query on new ideas for quizzes and puzzles which have possibilities as a continuing newspaper feature.

And there are many other regular or occasional users of some form of the quiz. *Holiday*, the Curtis travel-vacation slick, Independence Square, Philadelphia 5, uses several in each issue. *Success Today*, new quarterly published by Basic Publications, Inc., 354 4th Ave., New York 10, uses half a dozen or more regularly.

There are trade journals, farm journals, magazines for the home, for the sportsman, for the radio and moving picture fan, and many, many other special types of periodicals, some of which already are using knowledge-testers, many others which would use them if good ones were available.

So, I repeat, if the quiz is a form of writing that appeals to you, don't be satisfied with submitting only to the known users: instead, get up a quiz so good, so novel, so sharply slanted to some particular magazine that the editor just has to take it!

## ARTICLE and FILLER WRITING

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However, I've had shorts cover-featured, and not because of name value—at the time I had no such value. The answer is this: that in every story I visualize climactic and mid-action scenes which have color and sweep, so that the editor yells, "-----! what a cover!"

Dorothy McIlwraith, of *Short Stories*, was probably too much of a lady to utter any dash-dash words, but she mailed me a color proof showing Afghan mountaineers racing on horse and camel down the Khyber Pass. Red beards trailing in the wind, scimitars gleaming; great hook-nosed men with massive turbans wrapped about high, sugar-loaf caps. And how'd she get that picture? Shhh—I had put it in the manuscript with malice and design.

Elephants always help. Chinese pirates boarding a gunboat. Pagodas—minarets—Malay *prabus* swooping across the Sulu Sea—brown men with wavy-bladed krisses—but whatever your field, get at least one spectacular setting and action. It pays dividends, because competitors of that magazine see the cover, and want to go their rival one better.

One of the Munsey crowd, after okeying a synopsis, air-mailed me, "I've put an artist to work painting Mataala battling the villain, right on the rim of the volcano, so don't change that scene!"

Some tell you it takes a big name to get the cover illustration. My answer is, visualize colorful scenes, and forget big names. Do it often enough, and maybe you'll become a big name yourself!



*Wee Wisdom*, 917 Tracy Ave., Kansas City 6, Mo., has requested that we no longer list it as a market. "We are overstocked," wrote Jane Palmer, editor, "and we are being flooded with unusable material."

*Reach*, 1145 Vine St., Hollywood 38, Calif., monthly edited by Dr. Hereward Carrington, pays 1½ cents a word for articles, on publication.

*The Woman*, 420 Lexington Ave., New York 17 quotes its rates for non-fiction of interest to women as "five cents unless much re-writing is required." Dorothy M. Johnson is the new managing editor.

*Love Short Stories*, 205 E. 42nd St., New York 17 is out of the market for serials. So, also, is *Romance* at the same address.

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# LITERARY MARKET TIPS

Our New York correspondent writes: "Sam Curl (Arcadia House and Mystery House) has moved to 123 E. 18th St., Zone 3. . . . Miss R. Ryler, editor, *Miss America*, has raised her age I.Q. a bit, appealing now to older teen girls and younger ladies, up to the marriage appeal. . . . Atomic Action Magazines—*Gem Detective*, *Chief Detective*, and *Prize Western*—are buying again now fall is here. . . . *Dixie Digest* started with the September issue (out in August). It is open for articles of Southern interest as the magazine is distributed in the South only. Office is at 512 5th Ave., Zone 18. . . . The Marcel Rodd Co., Publishers, whose editorial offices are at 7621-23 Sunset Blvd., Hollywood 46, Calif., is in no sense a regional house. Right now it is looking for quality fiction, suspense stories, "whodunits," translations of European literature, and any good merchandisable literary property. . . . Bernarr Macfadden is preparing a new publication to be called *Bernarr Macfadden's Detective Magazine*. It will use 3000-6000 word stories of actual criminal cases, preferably murder, in which the trial has been completed and the case legally and officially closed. . . . Emphasis should be on detective and investigative work rather than theory. . . . Case should be followed through from discovery of crime to sentencing of guilty. . . . Only in exceptional cases will unsolved cases be considered. Articles will deal with personalities and events in the general field of criminology . . . accomplishments of outstanding investigators; new crime detection techniques; unique theories in crime prevention; novel jail sentences; experimental penology; humorous slants on police happenings. . . . The editors will use anything good from a short take to a full-length article. . . . On all longer pieces a full outline should be forwarded to the editors. . . . Rates will be 2 to 5 cents. . . . Write William H. Toumey, editor. Address is 535 5th Ave., Zone 17. . . . Note Market Tip on Format Design Company's projected publication. Another printer thinks he can be a magazine publisher! We're wishing him luck while passing out the aspirins. . . . *Salute*, 19 Park Place, is now a market for general material. . . . *The Saturday Home Magazine*, 235 E. 45th St., Zone 17, has a strong appeal to women readers, and is a good market for short articles that come back from top magazines. T. A. Robertson is editor. . . . The anti-sex campaign on books is being felt in all offices. Sex sections have been cut out in many books purchased, and some books have been returned with the statement, "Please clean and return." One circulating house will no longer print offensive words to the Bible belt, let alone any scenes. . . . The big drop in sales of books and magazines this past summer is blamed by some on soldiers not reading as much as they were. One editor says subscribers are now traveling instead of reading about it. Others say that readers are fed up with the great amount of trash that was published last year. Whatever is behind the drop in sales, the reduction is a fact and there may be even further drops unless writers put cleaner and more inspiring material into their stories and articles. The day of froth is over. The atom bomb has stirred up an appetite for seriousness, and heavy stories and more inspiring articles will get first consideration. One editor says, "People are beginning to come back to God. Editors better see to it that godlessness is

removed from literature if they want to stay in business."

*Radio Mirror*, 205 E. 42nd St., New York 17, pays \$5 each for short poems. Writers should keep carbons as no rejected verse is returned.

*Field and Stream*, 515 Madison Ave., New York 22, is now being edited by Hugh Grey. Requirements are still for illustrated articles, 1500 to 3000 words, on camping, hunting, fishing. Payment is on acceptance at 3 cents up.

*Outdoors Magazine* has changed its location from 229 Boylston St., Boston 16, to 136 Federal St., (zone 10). This monthly "pays by agreement" for articles, stories, and cartoons on outdoor life, hunting, and fishing. H. G. Tapply is editor.

*Pacific Frontier and the Philippines* has moved from 305 Temple St., Los Angeles, to 704 California St. It is now a quarterly. Need is for short stories, articles, essays, editorials, verse, photos, and cartoons depicting the problems and cultural potentialities of the people of the Pacific basin. Jokes and fillers are no longer desired. Payment is on publication at 1/2 cent a word. Stanley B. Garibay is editor.

*Format Design Co.*, 250 W. 57th St., New York 19, is "engaged in creating a new magazine, luxurious in format and planned to appeal to comfortably fixed families," according to M. Robert Rogers, general manager, and is in the market for short fiction and articles. Preference is for short stories in which the setting and central characters are people of importance, enmeshed in important goings-on. Eminently suitable backgrounds include the theatre, Hollywood, cafe society, literature, the fine arts, the professions, etc. We will avoid conventional formula fiction. Slice-of-life pieces will be as welcome as those with carefully worked-out plots. Satire, as long as its base is not too esoteric, will also be welcome, as will artists and cartoonists with a flair for caricature. . . . In non-fiction, our current interest is in authors who can write polished, readable pieces about painting, cinema, stage, radio, music, literature, fashions, design, travel, and the political scene." Mr. Rogers states that he has no objection to material that has appeared in print before, provided it is still of interest and has previously appeared under reasonably obscure auspices. "We will be particularly receptive to newly discovered talent." Prompt decisions are promised, with payment (at unstated rates) on acceptance.

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*Argosy*, 205 E. 42nd St., New York 17, Lillian G. Genn, non-fiction editor, announces a change in its non-fiction requirements. "The backbone of our article and feature policy is now a lusty adventure written in lively style," writes Miss Genn. "We are also in the market for entertaining features on the outdoors, sports, hobbies, sex, colorful personalities, success stories, and any other subject of interest to men. . . . We are using several picture fact stories in an issue, for a new department called 'Pictures Tell The Story.' These must have a definite theme that is carried along by the captions. . . . Articles run about 1000 to 2300 words, but we occasionally use a longer piece if it is extremely interesting. We have several writers who take care of political and economic questions, so we are not in the market for anything on these subjects."

*Manuscript*, P. O. Box 54, Hollywood 54, Calif., promises payment on publication at 1 cent to 2 cents a word, plus royalties, for political-social articles, 2000 to 3000 words, literary criticisms, short stories of unusual type or treatment, occasional verse, and news items of literary nature. R. X. Ambers is editor.

Russell F. Moore, Publisher, 80 Wall St., New York 5, a new publishing firm, would like to see either non-fiction or fiction, book length, with wide popular appeal. Contract, according to Mr. Moore, provides advance and royalties on material accepted for publication. Reports in 30 to 60 days are promised.

*Divine Healing Stories*, formerly *Your Faith*, 205 E. 42nd St., New York, has, we are informed, "been discontinued for reasons beyond our control." A subscriber reporting the discontinuance passes on this tip for readers who write for magazines of this type. "Such periodicals," he says, "require an affidavit or other legally acceptable certification that the story is a true description of actual psychic phenomena, before they print the yarn. Knowing this, I now attach to all manuscripts I send out that may come under this category, a legally notarized affidavit. I figure by this bit of advance thoughtfulness I am saving the editor some time and postage, myself some trouble, and also I am insuring a quicker reception of my check."

*Rural Family Journal*, Moss Publications, 1275 Boscobel Ave., New York, Arthur S. Moss, publisher, states: "We have no definite rates and treat each story individually, paying what we consider is the value of the story. However, I can state that our minimum payment would be 1/2 cent a word and the maximum 2 cents a word."

*Embers*, Snell Enterprises, 62 Main St., Batavia, N. Y., announces that, due to circumstances beyond control, it was necessary to suspend publication. Ted W. Snell, editor, states that all material in the files will be returned promptly if accompanied by return postage. "Those without postage will be held for 60 days, pending receipt of same."

*Recreational Review Leader*, 1170 Broadway, New York 1, has been discontinued.

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*Jr. Language and Arts*, 222 W. Adams St., Chicago 6, (first issue dated October, 1946) is in the market for fiction, features, fact, and fun for boys and girls 2 through 12 years. Maximum length is 1600 to 1800 words for fiction (shorter for younger children), 500 to 1000 words for features on science, history, children in the news, hobbies, etc. "Very short stories, including portions written in verse, are needed for the 2-through-6 group," states Adele M. Ries, managing editor. "Gag lines for cartoons, based on children's experiences which they find amusing, are also welcome." Miss Ries suggests that writers send with their first sample submission an outline indicating their training and experience in teaching and working with the above age group. Assignments will then be made by the Associate Editorial committee.

*California Horseman*, Box 1215, Santa Barbara, Calif., has been suspended indefinitely.

*Ghost Town News*, 112 W. 9th St., Los Angeles 15, has ceased publication, but *Adventures in Business*, published by the same company, will continue.



### PRIZE CONTESTS

The MacNab Historical Association, Foley, Ont., Canada, is offering a cash prize of \$50 for the best poem submitted in its 1946 competition. Poems must never before have been published or submitted to any other contest or competition. Residents of the United States and Canada are eligible. No poem will be returned, and the poet retains all rights in submitted material. If, in the opinion of the judges, no poem submitted meets the standards set by them, no award will be made, but the 1947 award will be increased to \$100.

E. P. Dutton & Co., Inc., 300 4th Ave., New York, is now offering its third Lewis & Clark Northwest Award of \$3000 for the most outstanding manuscript submitted by a Northwest author. Half of the award will be paid on acceptance, the remaining \$1500 on publication of the winning entry. Manuscripts should not be less than 50,000 words in length, although this rule may be waived if, in the opinion of the judges, a shorter manuscript deserves the award. Both fiction and non-fiction are eligible, but not poetry, drama, short stories, or text-book material. Though all manuscripts must be submitted by Northwest authors, they need not be Northwest in setting or subject. For full details, authors should contact the member of the Dutton Northwest Award staff in his territory, whose name and address follow: Alaska—Prof. Grant H. Redford, University of Washington, Seattle; Idaho—Prof. John Cushman, Head of the English Dept., University of Idaho, Moscow; Montana—Dr. H. G. Merriam, Head of the English Dept., Montana State University, Missoula; Oregon—Dean Alfred Powers, Oregon State System of Higher Education, Division of Creative Writing and Publishing, 521 Oregon Bldg., Portland; Washington—Prof. George Savage, Division of Composition and Creative Writing, Dept. of English, University of Washington, Seattle. Closing date of contest is February 1, 1947.

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*Holiday*, Ledger Bldg., Philadelphia 6, under its new editor, Ted Patrick, promises prompt decisions. "We will try to pass on a definite decision within ten days, and where this is impossible, will make a valiant effort to give at least a report." Referring to submitted manuscripts, Mr. Patrick says, "We have had quite a bit of difficulty with inaccuracies caused principally by the writer putting down something he had heard without actually having seen it with his own eyes, or having tracked it down to learn whether or not it was so. We hope to raise the entire level of the quality of writing, and, of course, it is fatal for us to print inaccuracies on the subject of travel, a subject on which we are supposed to be the last word."

*Ohio Sportsman*, 844 Engineers Bldg., Cleveland 14, is in the market for hunting, fishing, woods travel, camping articles, 750 to 2500 words. Pictorial features are especially desired. Varying rates are paid on publication, according to A. J. Fingulin, editor.

*Adventure*, 205 E. 42nd St., New York 17, is paying 50 cents a line for ballad verse. Rate for fiction has been raised from a minimum of 1½ cents a word to 2 cents. Current need is for serials. Kenneth S. White is editor.

*Saint Magazine*, 314 N. Robertson, Hollywood 36, Calif., asks that no further material be submitted, as plans for the magazine have been suspended indefinitely.



## THE HALF-HOUR RADIO PLAY

(Continued from Page 12)

open a door, see that you close it later. You can either label your sound effects "BIZ" (short for "business") or "SOUND" or simply use parentheses as I have. Don't always use music bridges to change scenes. Try fade-ins and fade-outs, a pause, a door slamming, a dog howling and so on. Sometimes it is necessary to play music "under" your dialogue or have your characters speak "over" music. You can fade a character in or out by having him step to or away from the microphone, respectively, or by having the engineer turn a dial. The latter is called a "board fade" and is an excellent scene-changer.

Give directions to the characters on how to read lines, where necessary—just a word or two. A line can be interpreted in many ways and probably will be, otherwise. Follow the format set in the included examples.

There are a number of taboos in radio. Avoid "double entendres" where the secondary meaning might be risqué. Don't use words like "hell," "jerk," "damn" or the like.

Above all, write what you know you can do best. Outline your play first, scene by scene, climax by climax. By synopsizing it thus, you'll be able to check conflict, characterization, and action. Use a story hook where possible. Write brightly, juicily. Be alive!

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